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APRIL.

BY MONROE H. ROSENFELD.

Tripping lightly o'er the plain,
Merry April's here again!
In her eyes the sweetest smile,
How the heart she doth beguile!
Blossoms greet her everywhere,
As her carols charm the air,
And the burden that they sing
Is a welcome to the Spring.
Flashes on its sapphire wings
Thro' the woodland openings,
Bluebird, with a song to you,
April with the eyes so blue—
April of the golden hair,
And the heart which knows no care.
Yet, while you are tripping past,
See a cloud is gathering fast,
And your sunny mood has flown,
Frowns are in your face alone.
April, you're an arch coquette!
Smiles and tears in you are met;
Yet so charming are their sight,
Filling hearts with gay delight,
That we'd gladly have you near
Human hearts to charm and cheer.
Sweet and pretty are your moods,
Strewing diamonds o'er the woods
In the drops of rain that fall
As the song birds to you call.
How the children laugh with glee,
Your first advent now to see!
"April Fool!" the merry shout,
Echoed with a noisy rout,
On the morn that greets you here,
April, sweet month of the year!

THE MAD AERIALIST.

BY CHARLES H. DAY.

A beautiful woman in midair on the flying trapeze, however expert, is not so much of a novelty or sensational attraction as when I was actively engaged in vaudeville management. The theatres and circuses, if not "the woods, are full of them" now, but then the appearance of a female in such a hazardous performance was indeed "a drawing card," and drawing cards that actually bring money to the box office are not so plentiful as some imagine. For instance, pretentious artists with salaries for in excess of their merits.

Folsom had written enthusiastically about the wonderful woman from London, stating that she had "set Paris crazy." Perhaps she had, but I noted no reports of an insurrection in that gay capital. My foreign agent, besides being an excellent judge of the commercial value of an act, was an enthusiast, and would go to no end of travel or expense in his endeavor to secure the startling. If the treasury survived his demands Folsom could be relied upon to outdo all rivals.

It was fortunate that the agent's announcement of the engagement of Zarena, at such enormous figures, arrived at a time when I was turning away people, and making money hand over fist. Otherwise I don't know what the effect would have been. I have remarked that Folsom was an enthusiast, and I made some allowance for his ardor when he wrote that the charming and daring lady was "a star gazer, a regular beauty." I smiled at Folsom's glowing description of his prize aerialist, and then I smiled at the name, Zarena, evidently one of those made to order professional cognomens then, as now, so popular.

Why, I know a whole tribe of really great Z. artists, from Zaezel to Zulia.

It was not until the approach of Zarena's date that I looked over the billing matter, and then I learned for the first time that the sensation of the century had a male partner, who did a good part of the work while the lady fair gathered in the greatest part of the gain and all the glory.

Zarena arrived on time, and she was the Frenchest of the French, and more beautiful even than Mr. Folsom's most flattering pen picture. The little creature had a fine figure, and was altogether entrancing and engaging. But, as she explained, she had "one little trouble."

Whatever that "little trouble" was, it seemed to sit lightly on her head, for she laughed as she explained.

A male partner for her act was necessary. And the man had to do a good share of the act, but the great feature of the performance, the "flight for life" from the topmost gallery to the hands of the man hanging head down on the trapeze, was hers. All of which statement and explanation was wound up with the announcement:

"I want a man."

"But where is the gentleman with whom you have been performing," I asked, it occurring to me that the certainty and the success of the act, if not the safety, might be imperilled by the change.

The pretty artist became very red in the face, hesitated and then, with the accompaniment of a ringing laugh, exclaimed:

"Fool! he make too much love and I dismiss him." I laughed too, fully comprehending the situation. Zarena further explained:

"Any American man what do aerial act do just as well with few practice. See? And I no like to do act with man in love. Man in love not in his right brain; let me fall and break my neck. You comprehend?"

I comprehended and nodded, then the little Frenchwoman, who was all business, informed me in her best English, and that was not very good, that she wanted me to prepare an advertisement for an expert aerial artist.

The advertisement was prepared, inserted and accomplished the desired result, and the pert and pretty Zarena reported that her practice with the new man was highly satisfactory. That was their affair, and I knew little about their progress until up to the very day of the first public appearance in America of the dashing and daring Frenchwoman.

Then we came in contact and animated discussion. The auditorium of the theatre was a lofty one, the seats occupying a parquet and four circles, and a great part of the act was to be performed way up under the frescoed ceiling, where the performers would look like a couple of flies. And all the dangerous and extra hazardous feats

were to be performed without the protection of a safety net. Against such a foolhardy exhibition I protested, and declared that the rule of the house should be insisted on: "A net must be used in the performance of all aerial acts, when the exhibition is given above the heads of the audience."

Then I found out that my beautiful Queen of the Air had a will of her own. Heavens, how she stormed and raged in French, and when she reached the height of the tempest she let out a good round North American:

"Damn!" Then, being out of breath or greatly relieved, she subsided for a moment, and then renewed her excitement, and made known her state of mind by asserting that she would leave for Paris the very

next day, if she had to swim. Rather than to have the pretty spitfire drown I let her have her way, and her way came near costing her her life.

By the time for Zarena's appearance I had become so nervous and overwrought through anxiety and excitement that I could have wished the French minx and all the rest of the aerial female Z.'s "in the deep bosom of the ocean buried."

How many times in the course of his career does a manager solemnly vow that he will never admit another danger defying aerial act to his theatre, and then go and put the most dangerous one he can find in his programme at the first opportunity?

Everything was at sixes and sevens, anyway, in front of the house that night, because the Frenchwoman had drawn to an overflow and there were too many people in the house for comfort. The door-keepers seemed to have lost their heads and were snappish and uncivil, and the ushers were anything but polite and obliging. On the whole I guess I was rattled myself.

"Here she comes! Ain't she a daisy?" called an irrepressible small boy in the top gallery.

The Frenchwoman came out and I went out.

From my office den I could hear the cheering reception to the lady from France; then came a crash from the orchestra and the great midair peril began. I didn't want to see them, but I couldn't keep away, and I felt rather surprised at myself when I became a part of the audience and was craning my neck to catch a glimpse of the tiny figures as they appeared evolving at a giddy height aloft.

It made me feel quite dizzy to look at them, and I turned away to note the averted gaze of others. I started to return to the office, mentally vowing:

"This is the last."

At the office door I turned back again to view the dangerous performances. A great hush was upon the audience. I believe that I could hear everybody's heart beat. Mine was thumping at a fearful rate.

Out of the stillness I heard a hissing command from the lips of the man!

The Frenchwoman answered in an excitable un-

der tone. There was a quick passage of words, the tenor of which no one could catch. Were they quarrelling up there over the heads of the audience? Words, more words, and fierce words!

I was in a frenzy if they were not.

Suddenly the woman made a dash down the elaborate rigging suspended from the act; to me it appeared as if she was attempting to escape the man, her pursuer, who was close upon her. The audience took the movement for a part of the performance, and applauded, but intuition told me that something was occurring "not down on the bills."

Evidently fear lent celerity to the woman's movements. I took it that she was fleeing from him. The pursuer shrieked a horrible oath, and was

NELLIE ELMER

Was born May 16, 1869. She made her debut with Sackett's Stock Co., at Omaha, Neb., in 1887. Subsequently she joined Kilraiff's spectacular productions, and in 1891 again joined Sackett's Stock Company, at Denver, Col. In 1892 she joined "The Seven Daughters of Satan" spectacle and met Walter Terry, whose wife she became during the season. They have been members of "The Plunger" Co. and John Holladay's Extravaganza Co., and as Terry and Elmer have also played vaudeville dates in the principal houses, appearing at Koster & Bial's, Tony Pastor's and other New York theatres. Miss Elmer is a finely formed woman and her dancing and fencing specialty is done in conjunction with Mr. Terry's grotesque dancing.

SPRING.

All Winter through I sat alone.
Doors barred and windows shuttered fast,
And listened to the wind's faint moan,
And ghostly mutterings of the past;
And in the pauses of the rain,
Mid whispers of dead sorrow and sin,
Love tapped upon the window pane;
I had no heart to let him in.

But now, with Spring, my doors stand wide;
My windows let delight creep through;
I hear the skylark sing outside;
I see the crocus, golden new.
The pigeons on my window sill,
Winging and wooing, flirt and flout,
Now Love must enter if he will;
I have no heart to keep him out.

A CHAT ABOUT DICKENS.

Does anyone remember George Dolby? I imagine not. Yet thirty years ago this very Winter he was one of the busiest and best known men in America. In 1867 Charles Dickens determined to give a series of readings in the United States. Mr. Dolby, as manager, preceded him, and assumed entire charge of the business arrangements. That the venture was a success may be judged by the result. Dickens remained five months in America, during which period he gave seventy-six readings. The total receipts for these entertainments were \$228,000, the total expenses \$39,000.

I went to call upon Mr. Dolby not long ago, and found that time and fortune have been unkind to the former manager. I found him in humble lodgings, broken in health and spirit, and partially dependent upon charity.

"I became acquainted with Dickens in 1866," said Mr. Dolby. "In that year the firm of Messrs. Chappell offered him £1,500 for thirty public readings in London and the provinces. I was selected as manager. I shall never forget the first interview I had with him in relation to the project. I went to the office of *All the Year Round* in Wellington Street, and submitted my plans, with which he expressed himself thoroughly satisfied. When I took leave he shook me heartily by the hand, and, with a deep, earnest look in his eyes, said: 'I hope we shall like each other on the termination of the tour as much as we seem to do now.'"

Thereafter, until his last public appearance, I was his only manager. I accompanied him everywhere while engaged in reading, and went with him to America. My experience with him was ever delightful, and I love to recall it while sitting alone here. He was the kindest hearted man I ever have known. Many and many a time while on tour we came across old associates of his who were down on their luck.

"Dickens would say to me, after the reading: 'Let me have £20 in crisp, new bank notes, and I want to be alone tomorrow from 12 till 2.' I knew what this meant. He had invited his old friend to call upon him at this hour, and such friends didn't go away poorer."

"Dickens had certain peculiarities which I had opportunity of observing. He greatly disliked, for instance, to enter any shop to make small purchases. Many a time I have been called upon to purchase gloves or other trifles for him. I never could understand the reason for this, unless it was that he objected to being recognized and stared at. He was certainly on the watch for new and striking names, and with this object in view was always reading shop signs. He was, I remember, particularly pleased with the name 'Pumblechook,' one of the characters in 'Great Expectations.' He had, I imagine, evolved the name from his own imagination. Once when we were at Birmingham I noticed that he kept his head out of the carriage window while riding from the station to the hotel. Finally I asked him the reason and he replied, 'I am very much afraid that I may come across the name 'Pumblechook.'"

"Dickens was fond of reading his own books. Once at Liverpool, where we had an off night, I was obliged to leave him to himself for an evening. He asked me to call at a bookseller's and send him something to read. I asked him what he would like, and he replied: 'Anything of Sir Walter Scott's or my own.' I purchased 'Old Curiosity Shop,' and took it to him myself, whereat he was delighted, saying he had not read the book for years. I was curious to see the effect of his own work on him, and upon my return was amused to find him laughing immoderately at certain incidents in the book. He explained, however, that he was not laughing at his own creations as much as at the recollection of the circumstances under which certain passages and incidents had been written."

"Dickens was one of the most abstemious men I ever have known. He ate but sparingly, and rarely took more than two glasses of wine at dinner. He was a charming host at the dinner table, and could brew a gin punch that was famous among all his friends. He liked to dilate in imagination over the brewing of this punch, but when it was ready I always noticed that he drank less of it than any one who might be present. Never but once did I see him 'merry.' This was in Dublin, where we had had a particularly large house. Dickens had invited a Dublin friend to sup with him after the reading. Coming into the room rather late, I noticed that both were slightly happy. Dickens greeted me with a shout, arose from the table, and insisted upon my giving him a back at leapfrog. My pockets were bulging with money, the receipts of the night, and as he went over my head his foot caught in this protuberance of my coat, and down we both came, the coins flying in all directions. But you should have heard his peal upon peal of laughter as he scrambled to his feet and assisted me to pick up the scattered gold and silver."

"I saw Mr. Dickens for the last time on Thursday, June 2, 1870, when I called upon him at his office. He looked then sadly worn and ailing, and as if he were in great pain. Seven days later, at my own home in Ross, I had just finished shaving when my wife came into my room with a white, scared face. 'What is it?' I asked."

"Charles Dickens is dead," was the reply. "Alas! it was true. The world had lost its favorite author and I the dearest and best friend ever man had."—*Chicago Record.*



THE LOVER'S RETURN.

CHAPTER I.

George Augustus Vere de Vere gazed upon the sweet face of Geraldine de Montmorency and sighed once, twice, thrice! At last his trembling lips parted, and he spoke.

"And is your decision final?" he asked. "Yes," she replied in cold, cruel tones: "I have not spoken hastily. I have weighed the matter well. We must henceforth be strangers."

With a wild, hunted look in his eyes the young man rushed out into the cold, unsympathetic night, and the door closed forever upon their happiness.

CHAPTER II.

Geraldine de Montmorency, the only daughter of the great millionaire, sat with downcast eyes and clasped hands, and permitted her thoughts to run riot. She was surrounded by all the luxury that wealth could provide, and yet she was not happy.

Ah, see! Two tears tremble upon her long, dark lashes, and her beautifully rounded chin quivers. But hark! There is a knock upon the front door.

Joy! Joy! She recognizes the signal of George Augustus Vere de Vere and flies to admit him.

For a moment the beautiful pair stood facing each other. The light was turned low in the hall, else he might have seen that her great brown eyes were moist, and that a wistful look overspread her lovely features.

He stood with his hand upon the door knob for a moment, as if hesitating, and the tender maiden waited breathlessly for the words that were to undo all that had just been done, and again fill her breast with joy.

At last he spoke, saying: "Excuse me, but I forgot my rubbers."—*Cleveland Leader.*

WANTED THE DATE.

MR. FIGG—Tommy, I hear you have been telling lies. I never told lies when I was your age.

TOMMY—When did you begin, paw?—*Indianapolis Journal.*

Theatrical.

LATEST BY TELEGRAPH.

Monday Night's Openings in all the Big Show Towns.

GOLDEN GATE GLEANINGS.

"His Grace De Grammont," "For Fair Virginia" and "New Blood" Among the Week's Offerings—The Latest News from the Coast.

[Special Dispatch to The New York Clipper.]
SAN FRANCISCO, March 30.—At the Baldwin Theatre Otis Skinner, supported by a strong company, including Maude Durbin and Frederick Mosley, began a three weeks' engagement last night, in "His Grace De Grammont," to good houses. "Hamlet" will be presented April 2.

COLUMBIA THEATRE.—With its original scenic details and artistic features of its New York production "For Fair Virginia" was presented here last evening, with Mr. and Mrs. Russ Whittall in the leading roles.

MOROSCO'S GRAND OPERA HOUSE.—"The Dago" was presented here last evening. Irma Fitch appeared here last week.

ALCAZAR THEATRE.—"New Blood" was the bill presented here last night.

CALIFORNIA THEATRE.—The French Opera Co. attracted crowds that tested the capacity of the house last week, and the engagement promises to be an immense success. "Aida" will be presented 20, and the entire house has been sold out.

TIVOLI OPERA HOUSE.—"Don Juan" was excellently sung last night, before a large audience. Laura Millard has been re-engaged at this house.

OPERA HOUSE.—"The Girl of the Year" is among the newcomers at this house this week. They opened 25, to the regular Sunday night house.

NOTES.—Maggie Moore stopped off at Carson on her westward trip to see the fight. John Morrissey, manager of the Orpheum, will also be among the newcomers at this house this week. They opened 25, to the regular Sunday night house.

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FROM OTHER POINTS.

Chicago Furnishes the Only Novelty in the Form of a Burlesque—Business Along the Line Rules Good.

[Special Dispatches to The New York Clipper.]
PHILADELPHIA, March 30.—Two of the theatres remained dark last night, the Walnut and the Chestnut Street Theatre. The Walnut is to be closed this evening, as Sol Smith Russell is in Boston, attending the funeral of his father in law, Wm. T. Adams ("Oliver Optic"). At the Chestnut Street Theatre the chorus singers of "Siamus" ("Oliver Optic") refused to sing until the chorus was paid. Manager J. Fred Zimmerman offered to guarantee the salaries for the week, but his offer was not accepted, and there was no performance. It is doubtful whether the organization can continue, but an effort will be made by the managers to effect a reconciliation. Creston Clarke in "The Last of His Race," met with an enthusiastic reception at the Broad. The large audience last night was liberal with applause. "The Old Homestead" attracted a fairly good house to the Chestnut Street Opera House. A good sized audience attended "Kismet" at the Park. The Castle Square Co. sang "Die Fledermaus" in an enjoyable manner, to a very large audience, at the Grand. "The Sign of the Cross" was presented at the National. A large audience attended "Under the Gaslight" at Forepaugh's. A "Boy Wanted" pleased a good sized audience at the People's.

The stock company at the Grand gave an excellent performance of "Blue Jeans," before a large house. An excellent house at the Standard enjoyed "Si Plunkard." The Bijou had the usual large audience. Peter F. Daley, in "A Good Thing," amused a splendid house at the Auditorium.

The Paris Gaiety Girls at the Arch, the Pay Fidelity Burlesque Co. at the Trocadero, the Rent Sanitary Burlesque Co. at the Lyceum, and the Gieves Burlesque Revellers at the Kensington all had excellent attendance afternoon and evening.

Dumont's Minstrels were well attended at the Eleventh Street Opera House. The Museum was largely patronized.

ST. LOUIS, March 30.—The Sunday openings fared poorly. Wm. H. Crane opened to fair business at the Olympic, giving the first production here of "A Fool of Fortune." It made a great hit. Dividing honors with Mr. Crane were Dallas Tyler, Kate Lester, Effie Shannon, Boyd Putnam, Edwin Arden, Wm. Boag, Percy Brook and George F. Devere.

A fair house greeted the initial performance here of "The Mandarin at the Century." The Norm pleased, and creditable work was done by Helen Walzinger, Helen Redmond, Belle Harper, Henry Norman, Joseph Sheehan, George Boniface Jr. and George Joseph. A big crowd greeted the opening at the Standard of Flynn & Sheridan's "Big Sensation." The bill was excellent, and seemed to please a crowd.

Hopkins' Grand turned away people, as usual, Sunday. "Three Hats," by the stock, convulsed the audience. The vaudeville was headed by Mr. and Mrs. Sidney West, Phyllis Rankin, Al Duncan, and Evans and Vito. The weekly change of bill at the Hagan yesterday was headed by May Howard, Harris and Walters, Brothers Webb, the Midgley, the Iagoesons, Deets and Don, and Ray L. Joyce. Katie Emmett and an excellent company, in "The New York City," filled the house Sunday. The Fourteenth Street Theatre is dark this week.

WASHINGTON, March 30.—E. H. Sothern's opening at Albaugh's Lafayette Square Opera House, in "An Enemy to the King," drew an immense house. Every available space was occupied, and the crowd was turned away. Thomas G. Seabrooke, in "The Speculator," at Rappley's National Theatre, had a well filled auditorium. The satisfaction was complete and the week promises good results.

Henry Miller, in "Heartsease," at the National Theatre, had a large and well pleased audience, and the week promises large financial as well as artistic results. "In Mizoura," interpreted by a fine company, at a packed house, Rappley's Academy of Music, gave the best of satisfaction. Calder's "Saved from the Sea," an interesting melodrama, was to the liking of the patrons of Kernan & Rife's Grand Opera House, which was filled to overflowing.

"Darktown After Dark" gave good performances yesterday, to very large business, evidently pleasing the audiences. Hopkins' Trans-Oceanics completely filled Kernan's Lyceum Theatre, both with people and satisfaction, and will have a big week. Biograph, Vitaseope and City and Halls were each well attended on the opening of the week.

CINCINNATI, March 30.—Cincinnati's week of opera opened at Music Hall under most favorable auspices. The advance sale is large. Calve made her first local appearance in "The Girl of the Year," supported by the Metropolitan Opera Co. The audience was large and enthusiastic. At the Grand Francis Wilson was seen in "Haila King." He received a warm welcome from a good sized audience.

A "Fatal Card" opened at the Walnut Street, which has adopted plan of two Sunday performances. Business was fair. "The Electrician" opened well at the Fountain Square. Nellie McHenry certainly enjoyed her share of local patronage at Heuck's, where "A Night in New York" was presented for the first time here.

Joseph Murphy found that "Kerry Goss" still possesses drawing powers, and Robinson's was fairly well filled. Bruns and Nina's Vaudeville drew nicely at the People's. The great bill at the Pike served to fill that house, and souvenirs were given Tuesday to commemorate the two hundredth performance at the house. Dave Marion had his hand injured by premature explosion of a pistol at the last performance of his company at the People's.

BOSTON, March 30.—The four act melodrama opera, "Satanella," was given a fine production last evening, and highly pleased a large audience at the Castle Square Theatre. "The Great Diamond Robbery" was finely staged and cast, and drew big

business to the Columbia Theatre. Nat. C. Goodwin, in "An American Citizen," drew a crowded house to the Hollis Street Theatre, and the same was the case at the Park, where "A Stranger in New York" was again welcomed. "In Old Kentucky" began a single week at the Boston Theatre. "The Little Valette," to a rattling house, and "The Two Little Valette" drew a regular crush to the Tremont Theatre. At the Boston Museum the fourth week of "Secret Service" began with an "overflow," and the wind up of the round of the regular houses was at the Bowdoin Square Theatre, where Adah Richmond acquitted herself very creditably indeed in the leading role in "Colleen Bawn." At Keith's, the Zoo, Palace and the other popular price places the crowds were simply huge, day and evening.

CHICAGO, March 30.—"In Gay New York," at the Columbia, and Richard Mansfield, at the Grand, had all the best of it in the attendance. Each of these was seen here earlier in the season, but seen quite as good drawing cards on their return engagements as when seen before. E. S. Williams, with his usual large and fashionable audience at Hooley's, and there was a good house to hear "The Cherry Pickers," at McVickers. "Held by the Enemy," well presented at the Hopkins, drew the capacity of the house Sunday.

Match drew a good house Sunday. "The Great Northern," but the desire to see Mied. Held is not so general as when she was at the Grand earlier in the season. The new burlesque at Clifford's Gaiety, "A Western Melphisto," has some bright features, and brings out some clever work from Ada Brewes, Louise Willis Hepper, Georgia Bryton and others of the excellent company that Mr. Clifford has secured. A good vaudeville bill at the Schiller this week has made an improvement in the attendance.

LOUISVILLE, March 30.—The Cummings Stock Co. opened at McCauley's, in "Young Men's Winthrop," to big matinee and night houses. Gus Hill's Novelties, at the Avenue, opened Sunday to a good house and a fair sized audience last night. Morris' dog show, "Only Circus commenced its second week yesterday, drawing large audiences at two performances. "Wormwood's Monkey Theatre, at Music Hall, opened yesterday, matinee and night, to a good house. "The Girl of the Year," at Dave Marion's Extravaganza Co. opened to a standing room house yesterday.

KANSAS CITY, March 30.—"Too Much Johnson" opened at the Grand to a fair matinee Sunday, but had the usual Sunday night house. At the Third Street Theatre, "Salome," March 29, April 1, April 3, April 5, April 7, April 9, April 11, April 13, April 15, April 17, April 19, April 21, April 23, April 25, April 27, April 29, May 1, May 3, May 5, May 7, May 9, May 11, May 13, May 15, May 17, May 19, May 21, May 23, May 25, May 27, May 29, June 1, June 3, June 5, June 7, June 9, June 11, June 13, June 15, June 17, June 19, June 21, June 23, June 25, June 27, June 29, July 1, July 3, July 5, July 7, July 9, July 11, July 13, July 15, July 17, July 19, July 21, July 23, July 25, July 27, July 29, August 1, August 3, August 5, August 7, August 9, August 11, August 13, August 15, August 17, August 19, August 21, August 23, August 25, August 27, August 29, September 1, September 3, September 5, September 7, September 9, September 11, September 13, September 15, September 17, September 19, September 21, September 23, September 25, September 27, September 29, October 1, October 3, October 5, October 7, October 9, October 11, 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Under the Tents.

NOTES FROM WARD'S GREAT LONDON SHOWS (formerly Chas. Lee's) —The show will open May 7, at Plymouth, Mass., it being Mr. Ward's home since childhood. We carry nine four horse wagons and two six horse wagons, all newly painted in white, red and gold; all new harness, plumes, band uniforms and parade costumes. Tent new, soft., with 40ft. middle piece; side show, 40x30; dressing room,

ter: Ira C. Ward
11, Madison Ave., New York 17, N.Y.

HOLLAND, general manager; Deo Johnson, superintendent; Frank J. Leneham, boss bill poster, Bill posters: Gray, Gardner, Carroll, Lewis, Faust, Myers, Chas. Harmon, programmer; Chas. A. Knapp, Altheim, Mollie, Edna, Chas. W. Kline, Geo. C. Beauvry, Minnieella and Rayella, Melodie and Langer, the Stimpons, Walter Wentworth, Van V. Rankin, La Moths, Chas. Perry, Hing, singing clown; the Leonard Sisters, Nellie and Clara E. King, dancing clowns; four tech assistants—boss canvas, with ten men, Chas. Miller; J. D. Cahill, Frank Cody, properties and chandeliers; Chas. A. Morrison, advertising bannerer; Will Mercier, treasurer and ticket seller; Oscar Burtch, night watchman; Harry P. Cook, book, and three assistant; Prof. Ferguson's military band, sixteen men, including Frank C. Bell and John Benbow, W. H. Smith, Fred Drummond, Matt Wright and Otto Yeager.

SAC'S MIDWINTER CIRCUIS NOTES.—The closing date is announced for April 3. The following people are on the bill last week: Flisler Family, Flo Ty-Bell, the Adairs, Minnie Patterson, Juliette Wyndle, Jamerson and Mrs. Guss, night warden, bandleader and orchestra, Lowande, Harry Lamkin, the Corrietas and the Fotters., Zamora and Prof. Collier and his trained bull left last week to join the Barnum Show.

NIGHTS' PROPS. has been engaged for Ringling Bros.' Circus for the coming season.

ALBERT ORTON has been engaged with the W. H. Harris Show, making his sixth season with that show, doing his bundle and four horse act, and leaving from New York next Saturday. Everything is hustle around Winter quarters. We have five new wagons in paint shop and two more will soon be off the wagon maker's hands. We have bought a part of the J. N. Hook Rink, which was sold by LOWMAN and Co. to Mr. Foster; Rippl & Bolter, shoe owners; Gus Rippl, business manager; Will Bolter, general superintendent; Carl Bolter, contracting agent; Prof. Cook, side show; Prof. E. C. Buck, leader of bands; George S. Hallgren, Edith Bang, circus singer; Kings' magic; Dixon and Martin, trapeze and bars; Olivette, wire and ring; Ed Libby, boss canvas man.

NOTES FROM THE HALLOWEEN RIERS.—After twenty-three weeks through the country, the party of Wisconsin sideshowmen came South once more, having had good business, although we have had lots of snow and cold weather. We will close about the middle of April. The four Holloway Bros. will join the Hardy Gang and leave for their home town at Trenton, N. J.; Elmer goes to Milwaukee; Andy Hines and will join a Kirkagepo Medicine Co.; Hurt Milton went down there; Vernie Brooks will rest at home for a few weeks.

BROTHERS HAVE signed for next season with the Belington Family Pavilion Shows.

HORACE WEBB, aerialist, goes with Sig. Santelle Circus this week, making his second season with that show.

MRS. ELLEN REID, her king, has been engaged to go with Sig. Santelle's Circus for the coming season.

NOTES FROM PERCY & MATHEWS' SYNDICATE. Shows, painted and Menagere. Everything about all museum, most of them ready in ample time to open April 29. Roller; Chas. T. Taylor has the side show; Chas. Walter, candy stand; Chas. and Pearl A. Philne, double horizontal bars and high wire; Joe de Mello and Jessece, dog acts; Sam and Mary Annfort, lion taming; Chas. and Mary, singing and talking clown; La Tu Sisters, double slide wire specialty, light and heavy balancing, Swedish rings, flying trapeze, Spanish web and balancing trapeze; Carlin and Peckable, juggling; Trudy, acrobatic; the famous troupe of catmen—Mowery Sisters, Lily, Lizzie, principal and hurdle riding; Prof. A. I. Wilcox with his troupe of performing goats; Jessie Cole-

| is | trick juggling; P. S. |
| at | with twelve assistant |

parade stock, with ten assistants; Hank Roark, chief hostler of baggage stock, with five assistants; and W. L. Allen, contracting agent, with four assistants.

Col. JESSE FOSTER has called for South American troops.

HARRY GILLETTE, of the Gilleties, bicyclists, has called for the same.

Two of the reformers have returned from Venezuela: Minnie Costello, Jennie Sifton, El Palmer, Tote Seigrist, Eddie Sifton, William Costello, Ernest Dale, Charles Valette, Alex. Zeffella and Fred.

PEOPLE ENGAGED FOR SIDE SHOW WITH THE LEON W. WASHINGTON CIRCUS: Charles A. Smith, manager; Two Roto Sisters and Sallie Scott, ladies in bicycle formation; M. G. DeGroot, a woman in bicycle formation; Orestia, wife of Robert; Miss Monahan, Circassian; Juliette Robbins, shake enchainment; Win. Green and wife, second night, mind reading and haunting; and Prof. L. Martonelli and wife, general orator; Jack Bratney, a woman in bicycle formation; and Mrs. C. Smith, ticket seller.

GEO. L. ADAMS will open a circus in Cuba, after sailing from this port, Jan. 30. With these people will be: Mrs. C. Adams, and Albertina Basiglio; EVELA AVANZO, Maud Belert, Emily Major, Amelia Pugh, six in number; Charles Parker, the volcano; the Three Luces, the Cairo Brothers and Deuda.

JOHN H. SELLERS, BROS., CAR NE

Harry A. Mann, non-

WISCONSIN.

Milwaukee.—At the Davidson Theatre K is the next attraction, April 8-11, "A Trip to Cltown" was made March 21-24, to fair results. "Friedrich from Jolly" met large audiences. Margaret Mullen's "Typical Week of Applause" Academy of Music. The exterior and interior renovation is being pushed rapidly for the opening April 5. Everything will be new from pit to dome. Scenic decorations are being installed. The scenic effects and lighting of scenery. The remodeling will be complete. The opening bill is one, as announced in last week's issue.

ALHAMBRA THEATRE had for the season no change in the attractions here. For this week we have the Rossow Meljete, Casino Comedy Lynch and Jewell, Tom Flynn, Almost an adult, Frances Centre, Leavitt and Sevelle, Maudie May, The Millionaire, The Million. The family act has a tremendous hit nightly, large

ences applauding

COLUMBIA MISKE—Curbo, Prof. Levena, Coala, half man, half woman; Madame Tardieu sword swallower; living pictures, Spaulding and Edith Elmore, Will Wyatt, Gorman and Fielden Harry Hayes.

PALSTHEATRE—"Anna's Train" was given a "Triple Treatise," 29, had its first presentation Milwaukee, and "Die Schone Ugaritu" was staged 20.

SIXTH TALK—Joe Decker, general agent, K & West's Minsters, was here 29, agreed with the management of the Davidson for appearance of the big one hundred during Star Week.—Val Buschell, of the Bijou, will leave Academy.—The showman's Daughter tour the Northwest for two weeks.—J. J. Russell, of "Swift No. 2," goes with the showman's Daughter to the Northwestern tour Georgia Gardner and Edgar A. Ely will aid the opening of the Academy in a musical drama, "A Funny Mistake."

FOND DU LAC—At the Crescent Hotel,

Brook Co. in
Medford, N.

ALABAMA.

Selma.—At the Academy of Music magician, gave an excellent performance March 24, to a small but appreciative audience. Edouard Remyen, assisted by Misses Para Adler, were greeted by a large and enthusiastic audience. 35. Joseph Jefferson, in "H. Winkle," is due 20.

Mobile.—At the Mobile Theatre "Excel" held the boards March 22, and delighted audience. Joseph Jefferson will be at the 29

Vaudeville and Minstrel

100

SALT LAKE CITY.—An elaborate production of "Carmen," by the stock company at the Grand, is drawing full houses week of March 22.

SALT LAKE THEATRE.—Otis Skinner, in repertory, 22-24, had fair business.

LYCETHE.—Mahara's Minstrels pleased packed houses 22-24.

LEGISLATION. The Utah Legislature, just adjourned, passed a "High Hat" law, which has been approved by Governor Wells and is now a law. Under the law a person has a right to request a lady in front of him to remove her hat, if it obstructs the view; if she refuses he can have her arrested and fined. The first effect, at least, is beneficial.

East End Theatre.—June Agnott, supported by Jos. D. Clifton and a large company, appears in repertory this week.

New Grand Opera House.—Chas. Hopper is making his first appearance here as Chimmie Faddling in the play of that name. Herrmann III and Madame Adelaide Herrmann scored a big hit last week, and gave one of the best entertainments in the city. Next week Joe Murphy will follow stage this week. Next week Joe Murphy will follow stage this week. Next week Joe Murphy will follow stage this week.

Hayes Theatre.—Edmund Milton Royle's play, "Friends," presented by the dramatic stock company, and specialties by Filson and Erroll, Cook and Sanora, James Burton, Chas. J. Aldrich, Flor and Sandor, Baldwin and Daly, and Forbes and Hinde, comprise an attractive programme.

Hopkins-Duguesne.—Eugene O'Rourke and Ada Lane, Lew Hawkins, the Frantz Family, the Kromeas, the Leroy, Yvette Violet, the Four Troubadours, All Muff and the biograph make up a strong bill.

Harley Williams' Academy of Music.—Reilly & Wood's Big Show is the current attraction. The Ritz-Savoy Co. packed this house last week.

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MASSACHUSETTS.

Boston.—The fourth week of "Secret Service," at the Boston Museum, begins March 29, and promises to be as profitable as its predecessors. The play is on until early May, when it is to be transferred to London, Eng.

Hollis Street Theatre.—The second and last week of Nat C. Goodwin at this house begins 29. He has given fine business during his stay here, and with the support of Maxine Elliott and a capable company, "An American Citizen" has proven a thoroughly good attraction.

Park Theatre.—"A Stranger in New York" is having a big pull here, and is filling the house at every performance. It is on for a run.

Bowdoin Square Theatre.—The house has turned out to be one of the most profitable amusement places in the city. For week of 29 excellent business is looked for, the attraction being Adah Richmond, who will assume the principal role, Elsie O'Connell, in the Irish melodrama, "Colleen Bawn." Next week, "When London Sleeps." Last week, "Darkest Russia."

Boston Theatre.—"In Old Kentucky" is billed at Manager Eugene Tompkins' house for week of 29. It will be followed week of April 5 by "Lost, Strayed or Stolen," "Jack and the Beanstalk" closed, 27, a fine engagement.

Tremont Theatre.—At this house "Two Little Vagabonds" has attracted large houses. It will continue to be the attraction until further notice.

Columbia Theatre.—"The Great Diamond Robbery" is billed here for week of 29. "Cuba's Vow" will follow April 5. "Humanity" closed a five weeks' engagement 27.

Castle Square Theatre.—Last week we had very good business. This week, "Madame Satanella." Next week, "Chimes of Normandy."

Keith's New Theatre.—For week of 29 Manager E. T. Albee announces Robert Hilliard and company, in "The Little Girl," a series of new views on the biograph, the Marco Twins, Alf Grant, Eckert and Berg, Watson and Hutchins, Art and Alice, Nelson and Milledge, the Collins, singers and dancers; Fred Valmore, Romor and Collette, the La Motte Bros., Mazzotta, Williams and Adams, and Master Frank Whitman.

Grand Opera House.—For week of 29 the bill will be the sensational drama, "The Black Flag," with an olio including Edgar Foreman and Julia West, Gilson and Perry, and Tony Fitzgerald. There are also the Lumiere cinematograph, with numerous new pictures, and to wind up are the Morris ponies. Last week, "The World;" next week, "The Danger Signal."

Palace Theatre.—At the Palace this week we have Fred Ryder's "Moulin Rouge" Extravaganza in burlesque and first class vaudeville, and besides there will be an olio in which will appear Max Adams, Lew H. Carroll, Fitzgerald and Kelly, Violetta, Maude Elliott, Blanche Walworth and Sam Collins, and the Huckscomb Girls.

Howard Athenaeum.—The Irish Sports Burlesque Co. is here for the current week, and will present the skit, "A Night with Pity-us." A motion picture machine is also shown with fine local and other views, and in the stage show are Ryan and Richfield, Johnnie Carro, the Metropolitan, and Josie Harvey, Johnnie Quigley, Josie Gregory, Ella Caldwell, and others.

New Grand Theatre.—"The Stowaway," with "Spoke" and "The Kid," McCoy, in the cast, is billed here week of 29. In the variety entertainment are Flynn and Walker, Foster and Evans, O'Brien and Jennings, Edw. R. Lang, Karl and Brand, Kate Hope, and Healy and Mohr.

Austin & Stone's Museum.—"Big Ben," the greatest show on wheels, is billed here week of 29. The attraction is a grand one, and a prime object of attraction. There are other features in the hall, and on the stage are a group of fat girls on bicycles, in a racing contest; Amphibious Engine, Kay, Sam Henry, Sam Lucas, the Yokohama Troupe, Lew Benedict, Clarence Vance, the Nondescript Trio, Millard and Wayne, Higgins and Leslie, Lavinia and Leseur, Chevalier Fox, the Murphys, Al. Dashington, the Four Zambos and the Cuban Lido Sextet.

Dixon's Nickelodeon.—Mack Johnson, who was tarred and feathered some years ago in Tennessee, and Parnessa, three-legged girl, are the leading features for the current week.

Lyceum Theatre.—"The White Crook" Extravaganza Co. comes here week of 29. The company includes Williams and Edwards, Monroe and Melrose, Aggie R. Behler, Dixon and Lang, Foy and Clark, Colby and De Witt, and a half dozen more.

The Zoo.—Joe, the Simian, is the centre of attraction here, but the Cuban atom, is a strong card. Business continues excellent.

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Musical Hall.—The French Folly Burlesque Co. came 25-27, and played to fair houses.

Notes.—The Pi Eta society of Harvard University is to give its operetta, "A Fool's Gold," in the

Lynn Theatre, April 8. The libretto is the work of Vivian Burnett, son of Mrs. Frank H. Burnett, and he also assumes the leading roles. F. Barney, of Lynn, who wrote the music for last year's opera, and E. M. Waterhouse, tenor, are also in the cast. The officers of Lynn Lodge of Elks in the play are the meeting 22, by Deputy Exalted Ruler Stephen D. Pearce, of New Bedford, and a stage social followed. Among those who assisted in entertaining were Harry Barrymore, Thos. Crowley, John Dowley, Billy Burke, the Verdi Male Quartet, the Electric Trio and Albert Lulin.

Lawrence.—At the Opera House "Under the Polar Star" was presented to good business March 22-24. The play was received with more than favorable comment, and is regarded as one of the strongest attractions here this season. "In Old Kentucky" was given 27, to its usual big business. Sawtelle's Dramatic Co. will hold the boards for two weeks, opening 26, at popular prices. Manager Grant has secured Florrie West for the opening week, as a special engagement, assisted by the Imperial Band and the Amel magnifico. The company will give two performances daily.

Musicals.—"Excelsior" was produced at this house 23, with daily matinees. The Savoy Dramatic Co. headed by the Metropolitan, the Melodie Fitzgerald, presented the "Ironmaster," 25, to a fair house. Through some difference or misunderstanding between Mr. Weston and Manager Gorman, there was a disruption, and as a consequence the house was dark 28.

Lowell.—At the Opera House Kathryn Kidder, with good supporting company, played "Madame Gene" March 23, 24, to very good business. "The Cotton King" played 25, 26, to good business, and "In Old Kentucky" had fair houses 27. Booked: "Under the Polar Star" 29 week.

Musical Hall.—Murray and Murphy, in "O'Dowd's Neighbors," came 22-24, to good business. Daniel Sullivan, in "Faust," 25, 26, to fair houses. Coming: Rose Hill Burlesque Co. April 3.

Savoy Theatre.—After a prolonged struggle for existence, which has lasted almost from the beginning of the season, the Savoy Theatre Stock Co., under the management of Kendal Weston, has gone to pieces. The performance of "Frou-Frou," 24, closed the stock season here. The company was taken by Manager Weston to Lawrence, Mass., opening with "The Ironmaster," 25, to fair houses. The properties of the company were attached and the house was closed. Next week the house will be closed for repairs, and will open April 5 as a vaudeville house, under the management of George Willey, the lessee.

Taunton.—At the New Theatre "A Milk White Flag" came March 23, to good business. Peter Baker, in repertory, is due April 1-3.

OHIO.

Cincinnati.—Although Spring can scarcely as yet be said to have come upon us with all its gentleness, there is a feeling of a warmer day in the theatrical season. Within a fortnight the curtain drops at Heuck's Opera House, and a period will be used there to designate the close of 1896-97. This is rather a precipitate action, and marks the earliest closing in the history of the house. Up until New Year's week the season was what could be termed "a winner," but with the birth of '97 the bottom fell out of business, and Samuel W. Brady, one of the lessees of the house, confesses to but little prospect since that time. The theatrical managers of Cincinnati, said Mr. Brady, are directly responsible for Cincinnati's rank as a show town. They have educated without rhyme or reason a grand army of deadbeats. They distribute week tickets in the history of the house, and they have made it a custom to give bunches of tickets to the bill posters, who must needs make their living off the business they get from the houses. The traffic in these deadbeats is a ruinous trade, and the Cincinnati managers must grapple sooner or later. Cincinnati is all right. There is only one other trouble. The business is divided among too many houses. These remarks were certainly pointed out by the Cincinnati managers to serve as the keynote for a reform. The closing of the Star is an old story, but the semi-weekly boxing shows there are filling the Fennessy coffers. Harry Rainforth, in discussing the season, declared that the Cincinnati atom, is a strong card. Business continues excellent.

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The Star.—The New York Stars number among them a good many Cleveland favorites, and the company always does a good business. March 29, Kate Rooney's Burlesque Co., and week of April 5, Bruns & Nina's Vaudeville.

Toledo.—At the Valentine Theatre Lewis Morrison opens March 29, for three nights' engagement. Herrmann III comes April 2, 3, De Wolf Hopper Opera Co. 5, 6, "The Geisha" 8-10.

People's Theatre.—McKee Rankin, in "True to Life," closed a successful three nights' engagement 27. Ward and Vokes, in "A Run on the Bank," open 28, for four nights. The Rose Hill English Folly Co. open April 1, for three nights.

New Erie Theatre.—New faces for week of 29: McCarty and Reina, Goldie Washburn, Mazellie Harris and Pearlletta, Billy Baker, May Lee, Lizzie La Rose, Grace Earle, Walter Wilbur and Geo. Harrison. The performance will close with "The Bachelor's Troubles."

Dayton.—At the Grand Opera House Wm. H. Crane produced "A Fool of Fortune" March 24, to a splendid audience. The Liliputians were greeted by an excellent patronage for three nights, 25-27.

Park Theatre.—Oliver Byron and the Bruns and Nina Vaudeville divided the week of 22, to good business. Miaco's City Club Co. comes 29-31, "The Dazzler" April 1-3.

Soldiers' Home.—Oliver Byron drew well here 25.

Association Hall.—The English Hand Bell Ringers were well patronized 25.

Lima.—"A Texas Steer" had fair business March 24. George Cunningham's Cake Walk in Music Hall, March 24, was a great success and had a packed house. Coming: Rice & Baker's Extravaganza 30, "Our Flap" April 1, "Darkest America" 6, Morrison's "Faust" 7, De Pasquali's Grand Opera Co. 10, "Alabama" 16.

Sandusky.—"The Fast Mail" appeared at Nielson Opera House, to fair patronage, March 27. "Wang," 22, drew the banner house of the season. Murray and Mack, in "Finnigan's Courtship," arrived with 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, "Peck's Bad Boy" 15, "Jane" 20 (by local talent).

NEW YORK CITY.

Last Week's Events.—There were many changes of attractions last week, and crowds turned out to welcome the new comers. The only event of any great importance, however, was the production of an adaptation of Daudet's "L'Arlesienne." This play proved to be a thoroughly artistic creation, for the presentation of which we should feel very grateful, especially as its production here was in the interest of art and with but small hope of pecuniary gain. The business of the week was good all along the line, and there was no reasonable cause for individual complaint.

The continued attractions for the week ending March 27 were: Grand opera at the METROPOLITAN OPERA HOUSE, "Under the Red Robe" at the EMPIRE, the Bostonians at the KNICKERBOCKER, "The Girl from Paris" at the HERALD SQUARE, "The Mayflower" at the LYCEUM, "Never Again" at the GARRICK, "My Friend from India" at HOYT'S, Minnie Madden-Fiske at the FIFTH AVENUE, "Sweet Innocence" at the FORTY-FOURTH STREET, "Courtied Into Court" at the ELKS, the stock company, alternating with "The Geisha," at DALY'S, "In Old Kentucky" at the ACADEMY OF MUSIC, and "At Pine Ridge" at the AMERICAN, the two last named having closed upon that date.

The one week stands closing March 27 were: "On Broadway" at the PEOPLE'S, Kate Claxton at the STAR, "A Temperance Town" at the MURRAY HILL, "The Prisoner of Zenda" at the GRAND OPERA HOUSE, John Drew at the HARKER OPERA HOUSE, and "Brother for Brother" at the COLUMBIAN. Variety entertainment was furnished at TONY PASTOR'S, KOSTER & BIAL'S, the UNION SQUARE, PROCTOR'S, OLYMPIA, WEBER & FIELDS, PROCTOR'S PLEASURE PALACE, the LONDON, the THIRD AVENUE, the OLYMPIC, and MINER'S BOWERY and EIGHTH AVENUE. Performances in German were given at the IRVING PLACE and GERMANY, and performances in Hebrew at the THALIA and ADLER'S. At the BROADWAY THEATRE, on March 22, was presented, for the first time in this country, "L'Arlesienne" ("The Woman of Arles"), a drama, in four acts, by Alphonse Daudet, with music by Georges Bizet. The adaptation was made by Charles Henry Meltzer and Willy Schultz. The work took immediate rank as the artistic triumph of the season, but, owing to its somberness and from other causes not inherent in the work, it did not receive its merited measure of appreciation. Much of the delightful music contributed by Bizet is in the form of preludes to the various acts, and rendered as it was by the Metropolitan Permanent Orchestra, under the direction of Anton Seidl, it should have commanded attention equal to that bestowed upon the written and acted drama. Unfortunately, however, this was not the case, and there was continuous and very audible conversation throughout the house, even in spite of the line upon the programme calling attention to the importance of the *entr'acte* music. Hisses and expletives glanced were of no avail in the effort to silence these noisy gossips, many of whom were evidently present through the courtesy of the management.

Olga Nethersole began an engagement at the GARDEN THEATRE on March 22, presenting "Carmen," her sole offering for the week. "Lost, Strayed or Stolen" came to the Casino March 22, for a fortnight's stay. There was produced at WAL-LACK'S, on March 23, "Miss Manhattan," an extravaganza, described as a dream, in three acts, book by Geo. V. Hobart, music by F. Puerfing and Herman Perlet. This was the first production of this work under the above title, but as "Miss Philadelphia" the play was originally produced at the Park Theatre, Philadelphia, Pa., on April 20, 1896. The work was then credited to Edgar Smith and Herman Perlet, and the services of Messrs. Hobart and Puerfing were evidently enlisted when it was decided to change the work for metropolitan presentation. In spite of considerable crudity and a very inefficient company, the work met with a cordial reception and gave promise of permanent success. The scheme of the work may be briefly stated as follows: Chollic Knickerbocker, upon his return from his

CONTINUED ON PAGE 80.

Continued by changing a \$20 Peruvian Consolidate Bank bill 14. The bill has a real value here of \$4.

The Cincinnati defeated the New Orleans by 9 to 3, in an exhibition game played March 1 at New Orleans, La. Ehret, Rhines and Damm took turns in pitching for the victors, while Damm did the pitching for the losers.

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BERTHA WAGNER

THE IDOL OF HAMBURG, AND

HERR BRUNO ARNIM,

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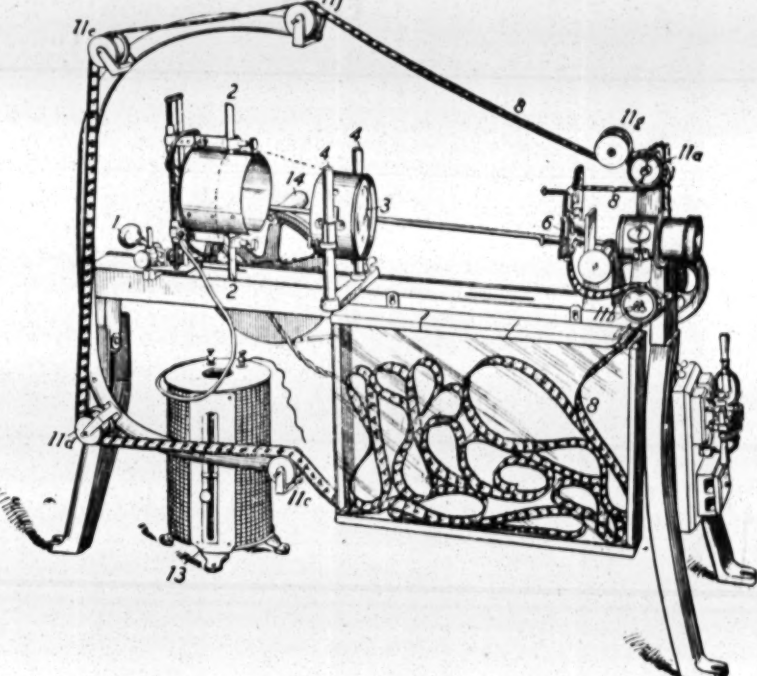
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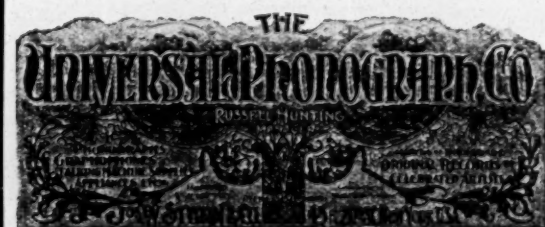
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★ "ANNIVERSARY" MARCH (Two Step), Stern

★ "COTILLION" MARCH (Two Step), Mac Gregor

★ "TELEGRAPH" MARCH (Two Step), Kretschner

★ "ESPANITA" (Waltzes), George Rosey

★ "CAPITOL" (March), Stern

★ "HONEYMOON" (March), Rosey

★ "GRACE O'MOORE" (Waltz), Witt

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